

REQUEST FOR RETURN OF COPYRIGHT DEPOSITS

Dated at Washington, D. C.  
April 24, 1924

Register of Copyrights,  
Library of Congress,  
Washington, D. C.

APR 24 1924

Dear Sir:

The undersigned claimant of copyright in the work herein named,  
deposited in the Copyright Office and duly registered for copyright pro-  
tection, requests the return to him under the provisions of sections 59 and  
60 of the Act of March 4, 1909, of ~~one or~~ both of the deposited copies of the  
pictures entitled Mary of The Movies

deposited in the Copyright Office on April 24 1924 and registered  
under Class XXc., No. ©CL 20122.

If this request can be granted you are asked and authorized to send  
the said copy or copies to me at the following address:

.....or  
to.....  
at.....

A. C. Picture Corp.  
Signed J. E. Burns  
(Claimant of Copyright)

(Sept., 1922—500)



APR 24 1924

**FILM BOOKING OFFICE OF AMERICA, INC.**

916 "G" STREET, N. W.  
WASHINGTON, D. C.

**COLUMBIA PRODUCTIONS**

The Gems of the Screen

©CIL 20122

presents

**"MARY OF THE MOVIES"**

Conceived and Supervised by

**LOUIS LEWYN and JACK COHN**

*Produced under the personal supervision of Louis Lewyn*

Directed by

**JOHN MacDERMOTT**

Photographed by

**GEORGE MEEHAN and VERNON WALKER**

Titles by

**JOSEPH W. FARNHAM**

**THE CAST**

Mary.....	Marion Mack
"Lait" Mayle.....	Harry Cornelli
Reel S. Tate.....	John Geough
Oswald Tate.....	Raymond Cannon
Jane.....	Rosemary Cooper
Creighton Hale.....	By Himself
James Seiler.....	Francis MacDonald
John MacDermott.....	By Himself
Jack.....	Jack Perrin

**TIME:** The Present.

**LOCALE:** Barston, Arizona, and the studios of Hollywood, California.

**THEME:** The struggles of a girl to make good in the movies.

## The Story of "Mary" of the Movies

In the little town of Barston, Arizona, on the edge of the great American desert, on the other side of which lies Hollywood, lives Mary Mack, one of the prettiest girls in town—and, like most every other pretty girl in most every other town, Mary was a "movie fan." In fact, she was such a "fan" that she kept the U. S. mails busy bringing her photographs of her favorite stars—and spent most of her spare time acting in imaginary pictures, in which, of course, she was always the heroine. But the difference between Mary and other girls like her was that even Mary's family admitted she had genuine talent for acting—and everybody knows that to make one's family admit anything like that, one must be "there." Mary was.

So much "there" was she that Oswald Tate, known to his friends as "Ozzie," and the son of Reel S. Tate, the richest man in town, frequently threatened to "up and ask Mary to marry him"—a plan which his father didn't approve at all.

Urged by the necessity of securing funds to provide an operation for her son Jack, who is lame, Mrs. Mack asks Tate for the loan of some money. The request is refused and even Ozzie's loyalty wavers when his father gives him his choice of Mary or a Ford. What can any loyal American do? He takes the Ford. But Mary says she is sure she will make good in the movies and begs her mother to let her go to Hollywood and try. Because the possible money Mary will earn means so much to Jack's recovery, Mrs. Mack consents. So Mary goes to Hollywood—the land of her dreams.

Arriving at Hollywood station, she mistakes a private automobile for the Hollywood bus—and fails to recognize the car's owner as Bryant Washburn. Entering into the fun Washburn drives her to the Hollywood Hotel and her cup of happiness seems complete when she sees Anita Stewart en route, and is actually introduced to Louise Fazenda, David Butler, Alec Francis and Richard Travers by Washburn, who pretends to have "chauffered" for them. In the hotel lobby she gazes in awe at J. Warren Kerrigan. She also sees Douglas MacLean.

But when she goes to the desk to register her castle of dreams tumbles, for the rates, she is told, are twelve dollars a day—an unbelievable sum when one has come to Hollywood with a total bank account of \$27.70.

Outside, friendless and alone, she is taken under the sheltering wing of Jane, one of the many extra girls in Hollywood, and goes to live with her. There is the beginning of a friendship with Jane and with Creighton Hale, who lives upstairs. That night Creighton shows her Hollywood—the Fairbanks-Pickford home, Sessue Hayakawa's, Valentino's, J. Warren Kerrigan's, Charles Ray's; and next morning Mary starts to look for work. George O'Hara, Johnnie Walker and Barbara LaMarr direct her to the casting offices, where she meets Craig Biddle, the young Philadelphia millionaire, and gets her first insight into the incredible hardships of "breaking into the movies"—but doesn't land an engagement.

That night Creighton takes her beyond the magic portals of the studios—there she sees Maurice Tourneur directing; Dorothy Phillips and her husband Alan Holubar making a production; Eva Novak and Bryant Washburn in a "cabaret scene"; Edward LeSainte directing Estelle Taylor; Rosemary Theby "vamping."

The next day comes her first "chance"—a mob scene directed by Rex Ingram; then a chance to play a real part in a picture—only to have the studio burn down and the production infinitely postponed. Heartaches and worry—but never a hint to the folks back home—only a brave letter enclosing five dollars, with a promise of more soon.

She has a short passage at arms with a "boulevard sheik" who claims to be a bosom companion of D. W. Griffith and offers to introduce her to him—and while she suffers nothing more than a scare, is ashamed to return and face Jane and Creighton who had warned her not to believe him, and goes away alone.

Wandering about a studio lot, her remarkable likeness to a reigning screen favorite is noted by two directors, who place her name and address on file. Unable to obtain immediate employment in pictures, Mary takes a job as waitress in a studio restaurant, where she waits on many screen players, among them Bessie Love, Marjorie Daw, Zazu Pitts, Carmel Myers, Anita Stewart. Bravely her letters home tell of having "been with" these stars at lunch—and back home, Ozzie Tate, beginning to think he

has let something better than a Ford get away from him, starts for Hollywood. By strange coincidence he enters the restaurant where she is employed—but Miss Dupont helps Mary to pose as a star. Later, however, Ozzie returns to the restaurant, learning Mary's true status.

The star whom Mary resembles, becomes seriously ill, and, with large sums of money tied up in the current production, the directors decide to try Mary in the part. With a little training by Director John McDermott, and a little assistance from Stuart Holmes, J. Frank Glendon and Malcolm MacGregor, she makes good and goes with the company "on location" in the desert to make scenes. The one alloy in her cup of happiness is the fact that she ran away from Creighton, with whom she was in love, but that is remedied when Creighton is sent for. Creighton, meanwhile, has inherited money, but has realized that without Mary it means nothing to him, and starts immediately for the desert upon learning of her whereabouts.

Meanwhile a stranger has come to Barston—a man who privately tells Reel S. Tate that there is oil under every foot of the Mack homestead. Tate offers to buy the place, but Mrs. Mack tells him that she has decided to sell it at auction. At first it seems that Tate will get it for a price too low to help the Mack family very much. But Lait Mayle, the old mail carrier, also discovers signs of oil in the family ground, and the bidding becomes fast and furious.

In the desert a terrific sand storm arises, and the movie company is in dire danger. Mary, terrified by the storm turns toward Barston on her horse, but is soon thrown and partially buried in the stinging sand. There Creighton, searching, finds her, taking her to Barston, just as the auction has reached its height, with Tate still the highest bidder. Learning the situation, Creighton outbids him, forcing him higher and higher, and just as Tate has named a large sum as his bid, and Creighton is about to bid higher again, word comes that the "stranger" has been working a game, and that the only oil in the property he has put there himself. The auctioneer, disliking Tate, as does everyone else in town, knocks the house down to him at several times its real value.

At this point, the director, who has trailed Mary through the storm to Barston, arrives with word that Mary will soon be one of the biggest stars in pictures.

And so they all go to Hollywood—leaving behind forever the drab yesterdays to greet the golden to-morrows that hold happiness and fame.



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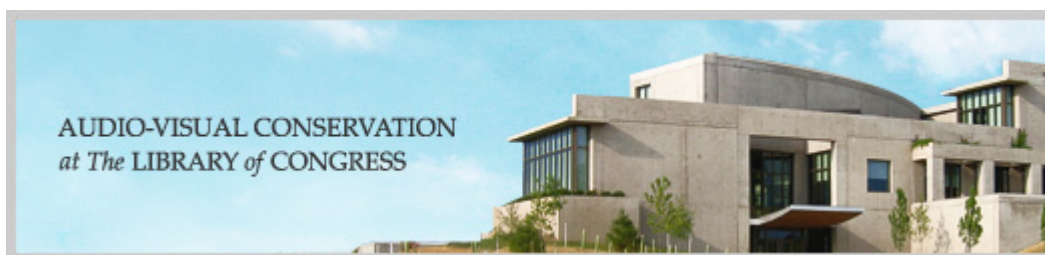
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